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is rendered by *billete de ida y vuelta* (=round-trip ticket); p. 367, l. 7, technically "surgeon" is *cirujano*, in the colloquial phraseology of the army and navy, *físico*.

Considering Dr. Garner's grammar independently, it might appear from the foregoing criticisms that it has many defects; but when we compare it with the other elementary grammars and methods that have preceded it, the faults sink into relative insignificance. It is unquestionably the most thorough and concise text-book of its kind that has yet been given to the public.

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### SWEDISH LANGUAGE.

*Die Alt- und Neuschwedische Accentuierung* unter Berücksichtigung der andern Nordischen Sprachen von AXEL KOCK. Quellen und Forschungen, 87. Heft. Strassburg, Karl J. Trübner, 1901. 8vo, pp. xii + 298. M. 7.50.

WHAT may, from certain points of view, be considered as preliminary work to the present excellently balanced and thoroughly rounded out exposition of the subject in its broad bearings has been done by the author in his well-known *Språkhistoriska undersökningar om svensk accent* (1878 85), *Studier öfver forn-svensk ljudlära* (1886), and in numerous articles of greater or less extent in Scandinavian and German journals. The present book makes use not only of these results of the author's own investigation and the work of others in the field—Storm, Verner, Jespersen, Vilh. Thomsen and others—but it contains new material and new conclusions, some of them far reaching and important. The book, as its title indicates, while it considers primarily the principles of accentuation in Old and New Swedish, also takes account of the other Scandinavian languages. In his preface the author expresses the hope that inasmuch as the conditions of accent in the Scandinavian languages are of importance for their bearing upon common Germanic conditions, his work may also be of interest to Germanists elsewhere. As his conclusions throughout, not only by inference, but by careful exposition, are frequently made to focus general Ger-

manic and even Indo-Germanic conditions, their value is in reality immediate along broad lines, and the book must henceforth be reckoned with in any extended discussion of the general, as well as the special, problems which it considers.

Swedish is incontestably of the Scandinavian languages the one *par excellence* that has preserved the most of what were common Scandinavian conditions of accentuation, and is, accordingly, the fittest to serve as the fundamental basis for a study like the present, which is intended, as has already been stated, to cover the whole Scandinavian field. By a not unintelligible process of natural selection, in Swedish, too, these facts of accent have been as a whole most closely observed and accurately apprehended.

Anders Nicander, as long ago as 1737, observed the double accent system that is characteristic of Swedish, as well as of Norwegian and Danish. This is formulated by Kock for the Stockholm pronunciation in effect as follows. A first category (called throughout *acc. 1*) comprises those words that are now monosyllabic; words that in the older languages (O. N.) were monosyllabic, but have now become dissyllabic through the development of a svarabhakti vowel, or by contamination or analogy, or are dissyllabic or polysyllabic through the use of an enclitic word, usually the post-positive article; words that are now dissyllabic, but in original Norse were trisyllables in which the second syllable during the common Norse period was syncope; various words in the sentence often relatively unaccented; various words which are immediately preceded by a relatively unaccented word; dialectic words with the root vowel in hiatus; a number of words now regarded as simple, but which were originally composite; numerous loan-words in *-el*, *-en*, *-er*; dialectic dissyllabic imperatives, and the vocatives of dissyllabic feminine proper names in *-a*—the minor categories are here introduced in detail to show the author's close analysis of his material. These words have on the single or the first syllable, as the case may be, a strong expiratory single-point accent, which is strongest at the beginning of the vowel and afterward somewhat decreases

in force. This fortis accent is combined with the highest musical accent in the language (*acutus*) which remains essentially unchanged during the pronunciation of the syllable, although to a slight extent it may rise or fall. The next following syllable, in the case of dissyllables or polysyllables, has the weakest expiratory stress in the language (*levissimus*). This weak accent is combined with the lowest musical accent (*gravis*). The ultima of polysyllabic words bears an expiratory accent next to the weakest in the language (*levior*), and usually has the same musical accent as the penult.

A second category (*acc. 2*) comprises those words which were in original Norse and still are dissyllabic or polysyllabic. Dissyllables have on the penult a strong expiratory two-point accent, which is strongest at the beginning of the vowel, but afterwards decreases in force to increase somewhat again at the end of the syllable. With this fortis accent is combined a composite musical accent (*compositus*). On the ultima falls an expiratory secondary accent (*levis*). With this is combined the highest musical accent (*acutus*). Polysyllables, on the contrary, have on the antepenult a single stressed fortis, and the secondary accent does not fall upon the next following syllable; upon this, too, is dependent a different musical accent.

In manner the two accent systems in Norwegian also essentially correspond with those in Swedish. In Danish the fortis syllable of words with *acc. 1* has the characteristic glottal catch, while the corresponding syllable of words with *acc. 2* does not. Not all the problems of Danish accentuation find here, or elsewhere, a definitive solution. It is still, for instance, an open question as to whether Danish words with *acc. 1* and those with *acc. 2* have the same or a different musical accent. The question has been answered variously. It is considered probable by Kock that in the Copenhagen pronunciation there is no constant, or only a minimal, difference in musical accent between *acc. 1* and *acc. 2*, while in other localities such a difference definitely exists. In New Icelandic and Faroese, languages which at an earlier time belonged to Norwegian linguistic territory, there is but

one accent system. Here the fortis is simple, and the fortis syllable lies as a rule musically somewhat higher than the syllables which have a relatively lesser expiratory accent. This is brought with right into connection with local conditions of accentuation in western Norway, from which region Iceland and the Faroes in the main were settled. In parts of Sweden, also, there is dialectically but one accent system. This is true of the dialects of Esthonia and the adjacent islands, of the Finland pronunciation of Swedish, and of minor dialects in Dalecarlia and elsewhere.

In composita a primary question concerns the position of the *fortis*. As a rule the first element of the composition retains the old place for the *fortis*. If the first word has after the fortis syllable a syllable with *levis*, this letter is changed to *levissimus*. In the second element the original fortis is changed to a semi-fortis. With the exception of a few original juxtapositions, the *fortis* lies in the present language on the first and only with extreme rarity on the second member of the composition. A number of words, however, although they are conceived of as one composition, are pronounced for various reasons with two fortis accents. In modern Swedish there is considerable variation in the accentuation of composita in that in the same locality the same word may have both *acc. 1* and *acc. 2*, or the same word may have unlike accentuation in different localities.

On the basis of the present accentuation the author considers in detail the older accentuation for simplicia and composita, first in Old Swedish and then in common and original Norse. Kock's processes in this phase of his investigation meet thoroughly the dictum of Brugmann, in the *Grundriss*, that "conclusions drawn from the younger periods of a language are not to be applied to the older without great care," etc., and his decisions are usually convincing. The author has, however, from the nature of the ground not always been able to make a definite statement and the book contains not a little that is still put forward as hypothesis. It is only possible here to summarize results.

The author justifies the well-known 'tendency in the Scandinavian languages to throw

the principle accent back to the beginning of a word, where previously it had stood nearer the end,' as Noreen elsewhere has stated it. In all the modern dialects, with extreme frequency, two-point expiratory and combined musical accents have arisen through the loss of a relatively unaccented syllable. The expiratory and musical accents of the lost syllable have been thrown on the syllable next preceding and have been united with the expiratory and musical accents already present on that syllable—a process, as for the rest, well known in other than the Norse dialects and present even in Indo-Germanic. The two-point expiratory and combined musical accents of common Norse are to be explained in accordance with this principle.

The older accentuation is formulated along fundamental lines as follows. In the case of simplicia, those words which late in the original Norse period had lost the levissimus accented vowel of the second syllable in common Norse had *acc. 1.* for example, *steinn* < \**stainðR*, etc. A two-point fortis lay on a long root-syllable. This fortis arose through the union of the fortis of the root syllable with the expiratory accent which in original Norse had stood on the lost vowel. On a short root-syllable lay apparently a single-point fortis. It is impossible to state definitely the conditions of the musical accent of the root-syllable for the common Norse period. Those words which late in the original Norse period had in the second syllable a long vowel pronounced with a secondary accent (levis) in common Norse had *acc. 2.* The greater number of these words either had lost in the common Germanic period a vowel in the third syllable, through which the second syllable had received a two-point expiratory and a combined musical accent, and, in case it was not already long, had been lengthened; for example, Norse \**bindōm* < Gc. *bindomiz*, etc.; or they had from Indo-Gc. on the long second syllable the circumflex; for example, \**windōR*, etc. There resulted, accordingly, a two-point fortis for a long root-syllable, the second syllable being short with weak levis; a musical accent medius + gravis lay on the penult, and acutus on the ultima, for example, *bindum*. For a short root-syllable there resulted a single-point fortis, the second syllable being half-

long with a strong levis; a medius musical accent lay on the first, gravis + acutus on the second when this was still long, later the gravis alone, for example, *fürum*.

The probability is asserted that dissyllabic words in original Norse (\**windōR*, etc.), whose second syllable had in Indo-Germanic 'schleifender Ton,' during the common Norse period still had a two-point expiratory and a combined musical accent on the second syllable. If this is true, those words which in common Norse received *acc. 2* in great part in late original Norse had the second syllable long with a two-point expiratory and a combined musical accent. The ultima had levis, which in short-syllabled words was stronger than in long-syllabled. In the latter, the second syllable was shortened and a part of both the expiratory and the musical accent apparently went over to the penult, which thus received a two-point expiratory and a combined musical accent, as already described. In short-syllabled words, the second syllable, on the other hand, retained at the outset its length, and as a consequence a single-point expiratory and a simple musical accent. The original long vowel of the ending was not, however, ultimately able to persist and in the later period became half-long. It has not been possible, as the author is constrained to admit, to bring the two accentuation systems into historical connection with the 'gestoszener' and 'schleifender Ton' in Indo-Germanic.

With regard to composita it is shown that a large number of juxtapositions which now have but one fortis in the older language had two; and that the older language, as the older Germanic dialects in general, allowed the fortis to rest upon the second member of the composition to a much greater extent than is at present the case. This latter process again illustrates the general tendency of accent shifting already noticed in the case of simplicia. Down to the beginning of the nineteenth century many words still had the fortis on the second member of the complex which now have it on the first. This process is, however, simply the continuation of a development begun at a very early time and only gradually consummated. The manner of the actual shifting of accentuation in composita is

one of the most interesting phases of Kock's investigation, and one of the most carefully carried out. He scouts the idea of the purely mechanical common Germanic transference of the fortis accent to the first syllable, either in simplicia or composita, that is loosely assumed. Words like Icel. *torðænn*, without *R*-umlaut, Goth. *naudi-bandi*, with *d* instead of *p*, etc., etc., show conclusively that the fortis could still rest on the second member of the composition. The fundamental principle in the Germanic shifting of accent is, nevertheless, that the principal accent shall fall upon that part of the word that bears the principal meaning, that is, upon the stem syllable. This new principle, however, was carried out in the dialects gradually and was only consummated long after the common Germanic period. The stem syllable of the simplicia is, as a matter of fact, almost always the first, and these words, accordingly, after the accent shifting had, as invariably, the fortis upon the first syllable. The great mass of composita through regular process of development had also placed the fortis on the first syllable, and in course of time, as the result of juxtaposition, a great number of new composita accented in the same way were added to the list. Gradually in the Germanic dialects the consciousness was developed that the fortis should inevitably fall throughout upon the first syllable of simplicia and composita alike. In accordance with this rule, in the course of time and differently in the different Germanic dialects, the fortis, when it lay upon that part of the complex, was for the most part shifted from the stem syllable of the second member of the composition to the first syllable of the word.

The book closes with a short chapter, not the least important in the work, on sentence accentuation, in which the various parts of speech—nouns, numerals, pronouns, verbs, adverbs, prepositions, conjunctions and interjections—are considered with some degree of detail with reference to the accent of the sentence in which they stand. A word register at the end adds still further to the usefulness of the book, which, as had already been indicated, is one of the most notable contributions of recent years to the subject which it treats.

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## ROMANCE PHILOLOGY.

*Einführung in das Studium der romanischen Sprachwissenschaft.* Von W. MEYER-LÜBKE. Carl Winter's Universitätsbuchhandlung, Heidelberg, 1901.

THE volume before us is the first of a series of elementary textbooks in the field of Romanic Philology, to be edited under the general supervision of Prof. Meyer-Lübke with the aid of many of the most prominent scholars in Europe. When complete the collection will contain Grammars, Histories of Literature and Dictionaries of the various Romanic languages.

It is apparent that the plan, though larger in scope in some ways and quite different in others, bears some similarity to that of Prof. Gröber's *Grundriss der romanischen Philologie*, but it will be seen also that the advantages are decidedly with the new venture. Gröber's *Grundriss* was antiquated in part before the last fascicule had been distributed, but even if the publication had kept pace with the desires of the subscribers the same result would have been inevitable. The work will always stand as a monument of the scholarship of the last two decades of the nineteenth century, but the articles contained in it in places fail to give even now the information which is readily found in more recent volumes on similar subjects. This new series will take somewhat the place of a new edition of the *Grundriss*, and it will have this decided advantage that it will be a comparatively simple matter to bring it up to date, whenever the progress of the science shall demand a revision.

It differs fundamentally from its rival in the pedagogical atmosphere which is evident in the volume before us. This book is distinctly, in part at least, an introduction to the methods of Romanic Philology. On the basis of carefully selected examples fully representing the various phases of linguistic study, Prof. Meyer-Lübke points out the paths to be followed and the pitfalls to be shunned. The object of the book was *eine Orientierung über das Gebiet der romanischen Sprachwissenschaft zu geben, dem, der als Neuling herantritt, zu zeigen, welche Aufgaben zu lösen sind, auf welchem Wege die Lösung zu suchen und wie weit sie schon gefunden sei*.

The introductory chapter contains first an